



EPISODE ONE

SERIAL CODE 6G

TERMINUS by
STEVE GALLAGHER

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<u>1st TRANSMISSION</u>	15.2.83
<u>Duration</u>	24'58"
<u>Spool No</u>	27450
<u>Programme No</u>	1/LDLE120J/72X

(on break)

4 pulled back on W
3 pulled back on W
Turlough-sleeves down
waistcoat on-carry coat

f/g pillar/flat out

EPISODE 1 - NEW OPENING SCENE

Dub-
Tardis atmos.
music

INT. TARDIS CORRIDOR

16. 1 W

CORRIDORS -
PULLED BACK/PANNING R.
HOLD STATIC SHOT for
MIX from titles

(FURTIVELY, TURLOUGH ENTERS
THE CORRIDOR. FROM TOP END-
DOWN CORR./LOOKS DOWN R.LEG-
TURNS AND STILL)

~~TURLOUGH: Now where?~~

~~Q TURLOUGH~~

~~(THERE IS NO REPLY)~~

~~Answer!~~

~~BLACK GUARDIAN(OOV): (VERY QUIET, VERY
SINISTER)~~

~~There are few who are graced with the
privilege of serving the Black Guardian.~~

~~TURLOUGH: I'm sorry. I didn't mean
to sound disrespectful.~~

~~B.G. (OOV): I see into your heart, boy.
I know the truth.~~

~~(MOVES L. TO ROUNDAL FLAT)~~

~~TURLOUGH: I'm scared ... the place is
like a maze. Where am I supposed to
be going?~~

as he moves
fwd PULL
BACK/PAN
HIM L.

Q TAPE

~~B.G.(OOV): Your function is to obey,
not question.~~

he turns

~~TURLOUGH: I may not have much time.
I don't think they trust me. Especially
Tegan.~~

4 to W

Q TAPE

(5 next)

(16 on 1)

-2-

B.G.(OOV): The roundal behind you.HOLD HIM as
he turns to
flat(TURLOUGH TURNS TO THE
ROUNDAL)

That one.

HOLD ACTION
as he puts Open it.
coat on floor
keep TURLOUGH
L./ROUNDAL R.(TURLOUGH PUTS COAT DOWN.
WORKS L. OF IT-FEELS ROUND
IT AND IT FLIPS OPEN)GO ROUNDAL
OPEN~~The Tardis is isomorphic. Only the
Doctor is able to manipulate the
controls and dismantle its key elements.~~

HOLD ACTION

(TURLOUGH OPENS THE ROUNDAL
AND WE SEE A MASS OF PRINTED
CIRCUITS AND A BANK OF
DIFFERENTLY COLOURED
SWITCHES)

Operate the blue switches.

(TURLOUGH OBEYS)

Now you will be able to remove the
~~space~~-time element from beneath the console.TURLOUGH: Which ~~switch~~es will release the
Tardis to my control?GO TAPEB.G.(OOV): Do only as I say.Q TEGANTEGAN:(OOV) Turlough.GO TAPEB.G.(OOV): Quickly, close the roundal.

(THIS TURLOUGH DOES)

TURLOUGH: Now what do I do?GO TAPE

(5 next)

B.G.(OOV): Go to the console room.

(16 on 1)

-3-

/5 jibbed 1/ TURLOUGH: And?
 (as he looks) (NO REPLY)
 17. 5 W Where've you gone?
TURLOUGH
L.F/G-TEGAN
R. (TEGAN ENTERS THE CORRIDOR)

TEGAN: Who were you talking to?

let TURLOUGH
 out bottom of
 frame/HOLD
 TEGAN
TURLOUGH: No-one ... I was singing. Not
 very well-I'm afraid. (BENDS PICKS UP COAT
 MOVING IN TO R. OF ROUNDAL)
TEGAN: Why didn't you answer when
 I called?
 18. 4 W /
HIGH MS TURLOUGH
 19. 5 W TURLOUGH: I didn't hear you.
MCU TEGAN
 (TEGAN LOOKS AROUND)

TEGAN: You're up to something. I can
 feel it.
 20. 1 X /
TEGAN R./
TURLOUGH
 rising into TURLOUGH: Simply looking around. The
 l. of frame Tardis is so large.
 roundal c.b/g

/GO ROUNDAL OPEN/ (THE ROUNDAL POPS OPEN)

TEGAN: What've you been doing?

HOLD ACTION

(TEGAN EXAMINES THE GUBBINS
 INSIDE THE ROUNDAL)

(SHARPLY) Have you touched anything?

(5 next)

(20 on 1)

-4-

21. 5 W MCU TEGAN TURLOUGH: You look so sweet when you get angry./
22. 4 W MCU TURLOUGH TEGAN: I'm being serious! What have you been doing?/
23. 1 X TURLOUGH L./ TEGAN R./ ROUNDAL C. TURLOUGH: Nothing. You're being foolishly and unjustifiably suspicious./ (TEGAN CLOSES THE ROUNDAL)
24. 5 W MCU TEGAN Why do you dislike me so much?/
25. 4 W /1 pullout/ MCU TURLOUGH TEGAN: You're unreliable/
26. 5 W MCU TEGAN TURLOUGH: You hardly know me./
- /4 ease out/ TEGAN: I heard the way you were talking to the Doctor.
 JIB R. to
 HOLD TEGAN
 into r.f/g
 TURLOUGH L.
- TURLOUGH: Being friendly hardly makes me unreliable.
- let her out
 L. HOLD
 TURLOUGH let
 him out L.
 HOLD FOR
 EDIT
- RUN ON -----
27. 4 X CORRIDOR TEGAN: At least I'm honest!
- /Q THEM/ TURLOUGH: Being rude isn't honesty.
 TEGAN into
 shot from R. Neither is over-reacting. If I choose
 TURLOUGH in to her R. to smooth the way with a smile and a
 soft phrase, that doesn't make me
 unreliable. Charm, the way I use it,
 is to disagree agreeably.
 PULL BACK with
 THEM HOLDING
 2s
- | |
|--|
| 5 pull out;
1 to Y; 4 to
X; 3 to W
set f/g
scenery |
|--|

(3 next)

(27 on 4)

-5-

TEGAN (STUBBORNLY): You were using it to deceive!

TURLOUGH: You're so typical of your planet. Reduced to shouting if you can't have your own way./

28. 3 W
MCU TEGAN

TEGAN (SHOUTS): I am not!./

29. 1 Y
TEGAN L.F/G
TURLOUGH R.

TURLOUGH: (SMILES) No?

30. 3 W
a/b

(TEGAN FUMES)

You seem unable to grasp there are other approaches. To smile before asking.

TEGAN: Don't patronise me, Turlough!

31. 1 Y
MCU TURLOUGH

TURLOUGH: I'm simply relating what I think./

32. 3 W
CU TEGAN

TEGAN: Turning an argument around is something you're very good at.

TURLOUGH: Listen to yourself. You're so concrete in the way you think./

33. 1 Y
CU TURLOUGH

. You can't just agree to differ./

34. 3 W
CU TEGAN

TEGAN: I think you're dangerous./

35. 1 Y
a/b

TURLOUGH: I think we should try and be friends./

36. 3 W
a/b

(4 next)-as she turns

(36 on 3)

-6-

37. 4 Y

2s TEGAN/
TURLOUGH

HOLD TEGAN
into l.f/g

TEGAN: I'm going to tell the Doctor
about the roundal.

(TEGAN WALKS OFF)

TURLOUGH: Do so. Fetch him now ...
but you'll only make a fool of yourself.

TEGAN stops

(TEGAN PAUSES)

TURLOUGH
moves down
to her

too
I/travel in the Tardis now. I've no
desire to kill myself ... I've no reason
to open that roundal.

PULL BACK
with TEGAN-
HOLDING 2s

(TEGAN MOVES OFF)

TURLOUGH: Where are you going?

TEGAN: To show you your room.

they pause

(TURLOUGH FOLLOWS)

TURLOUGH: We're friends?

TEGAN: Not yet.

let HER out
r. HOLD
TURLOUGH
let him out
r.

(TURLOUGH GIVES TEGAN
AN EVIL LOOK)

HOLD FOR EDIT

T1. 15. 11. 2 On/g sc. 3 Snd. "crash" + u/g sc. 1.

T2. 15. 14. 37

1. INT. ADRIC/TURLOUGH'S ROOM.

DIB ADRIC
MUSIC

2.

2 A

WS ROOM
CRAB R. PAN L.
to HOLD BED f/g

(TEGAN AND TURLOUGH
ENTER)

/VT edit/
/to cam./
/on move/

TURLOUGH/TEGAN

TURLOUGH: (LOOKING AROUND) Looks
like a kid's room.

/Q THEM/

TEGAN: It was Adric's.

HOLD HER MOVE
into R. f/g
TURLOUGH l.
see NECKLACE
in HAND

TURLOUGH: Who?

TEGAN: (QUIETLY) It doesn't
matter. (cont...)

(5 next)

- 1/2 -

(2 on 2)

as HE MOVES R.
CRAB L. to HOLD
TEGAN L.F/G
TURLOUGH R.
bed in f/g
HE SITS

TURLOUGH: (cont) I've had enough
of children. What with that awful
school on Earth.

TEGAN: You can change things
around if you want.

(TURLOUGH PICKS UP
A MATHEMATICAL
PUZZLE THEN THROWS
IT DOWN AGAIN)

TURLOUGH: ^{Right} All this can go for
a start.

TEGAN: Do what you like. It's
your place ~~room~~.

let HER OUT L.
CENTRE on TURLOUGH
he starts to roll
up sleeve as she
closes door

(SHE TURNS AND
WALKS OUT)

(5 next)

- 2 -

- 1/3 -

(2 on 2)

/5A/2. INT. TARDIS CORRIDOR.

3.

5 A

CORR./DOOR
TEGAN

SHE TURNS

/2 to B console/LET HER MOVE
OUT R./Q TURLOUGH/TURLOUGH in R.
and into MCU
he looks off r.
but let HIM MOVE
OUT L./Q NYSSA/(TEGAN EMERGES,
AND STOPS TO TAKE
A DEEP BREATH.THEN SHE DETERMINEDLY
HEADS TOWARDS THE
ROOM THAT SHE SHARES
WITH NYSSA.AS SHE LEAVES OUR
FIELD OF VIEW,
TURLOUGH CAUTIOUSLY
EMERGES.HE WATCHES TO BE
SURE THAT TEGAN
HAS GONE, AND THEN
HE HEADS FOR
THE CONSOLE ROOM.HE'S MOVING WITH
STEALTH)

(1 next)

- 3 -

- 1/4 -

(3 on 5)

3A 1A3. INT. NYSSA/TEGAN'S ROOM.

4. 1 A TROLLEY/MICROSCOPE F/G
 NYSSA
 as SHE STRAIGHTENS UP
 and PICKS UP BOOK
 CRANE R. and PAN L.
 to HOLD NYSSA R.F/G
 DOOR in L.B/G

(NYSSA IS WORKING
 AT A TABLETOP SETUP
 FOR A BIOCHEMICAL
 EXPERIMENT: LOTS
 OF GLASSWARE AND,
 IN THE MIDDLE, AN
 EYEPIECE ANALYSER.)

SHE LOOKS UP AS
 TEGAN ENTERS.

Q TEGAN5 to B Adric

TEGAN CLOSES THE
 DOOR BEHIND HER AND
 STANDS FOR A MOMENT,
 FINALLY GAINING
 CONTROL)

5. 3 A MCU NYSSA
 she looks up

TEGAN: He's got the manners of
 a pig./

NYSSA: (LOOKING UP, PUZZLED) The
 Doctor?/

6. 1 A NYSSA R.F/G
 TEGAN moving
 FWD L.

TEGAN: The brat! Turlough.

NYSSA: He'll settle down.

S/B TURLOUGH

(6 next)

- 4 -

(21'20")
 (1'23")

1'25"

(6 on 1)

/2B+4A; 6B/T1. 15. 45. ~~44~~ T2/15. 46. 46
17g cube.

7. 6 B /Q TURLOUGH/ 4. INT. TARDIS CONSOLE ROOM.
DOOR (SCREEN CLOSED)
on elemac/jib (THE TIME ROTOR IS
IN MOTION.)
/3 twds B console/ TURLOUGH IS AT THE
not in yet CONSOLE.
TURLOUGH in door HE REACHES INTO HIS
JIB R. PAN HIM L. POCKET AND BRINGS
THRU' ROTOR - OUT A CUBE WHICH
TIGHTENING and as STARTS TO GLOW)
HE LOOKS DOWN
PAN DOWN to CUBE
and PULL OUT to
see HIM/CUBE F/G
2" /GO CUBE GLOW
Q BLACK GUARDIAN/
8. (2 B MCU BLACK GUARDIAN BLACK GUARDIAN: Concentrate./
(+ looking l. SCREEN You have work to do.
(4 A on SCREEN AND DOWN
B.G.
7" o/k.
9. 6 B CU TURLOUGH
with cr.
/Q TEGAN/NYSSA/

(1 next)

- 1/6 -

(9 on 6)

1A5. INT. NYSSA/TEGAN'S ROOM.10. 1 A

TROLLEY F/G
 NYSSA L./TEGAN R.
 see necklace

(TEGAN HAS COME IN
 FOR A CLOSER LOOK
 AT THE EXPERIMENT)

5 into B/
 6 to C

TEGAN: What are you doing?

as TEGAN MOVES L.
 PAN with HER to
 HOLD HER L.
 NYSSA R.

NYSSA: Synthesising an enzyme.
 I seem to need the practice.

(NYSSA PICKS UP AN
 ABACUS)

TEGAN: You've done it before.

NYSSA: Adric did the calculation
 for me. My own figures aren't
 as good. (HOLDS UP THE ABACUS)
 As you can see.

as TEGAN moves
 CRANE R. to HOLD
 NYSSA R.f/g
 TEGAN thru' door
 L. B/G

TEGAN: () I'll see if I can
 find his notes, before Turlough
 destroys them.

(TEGAN EXITS)

Q TEGAN as door closes/

(6 next)

- 6 -

OK
 not used
 Sh. 8 T1

1'06"

2'25"

25283

8

- 1/7 -

(10 on 1)

2B+4A; 6C 3B/

T1/16.13.39

T2/16.21.52

11'10" O/K

6. INT. TARDIS CONSOLE ROOM.

(CUBE ALIGHT ON TOP OF TARDIS)

11. 6 C
low on jib
PANEL/TURLOUGH
he opens panel

(A PANEL IN THE
PEDESTAL OF THE
CONSOLE IS OPEN.
TURLOUGH REACHES
INSIDE)

S/B Q BLACK GUARD.

12. 2 B
SCREEN
4 A
MCU BLACK GUARDIAN
looking l./down

TURLOUGH: What will this do?

BLACK GUARDIAN: You are
touching the heart of the Tardis.
Rip it free!

13. 6 C
TURLOUGH/HAND/
VOID
as head up

(TURLOUGH WITHDRAWS
HIS HAND)

14. 3 B
MCU TURLOUGH
cube f/g

TURLOUGH: And what happens to me?Q B.G.

15. 2 B
a/b
4 A
a/b

BLACK GUARDIAN: You will be
safe. I am ready to lift you
away./

16. 3 B
MCU TURLOUGH
cube f/g
as he bends down

(TURLOUGH REACHES
IN AGAIN AND BEGINS
TO PULL A PIECE OF
THE INNER WORKINGS
FREE.

17. 6 C
TURLOUGH working
in void
as he pulls piece out

IT RESISTS HIM, BUT
THE CONSOLE REACTS
IMMEDIATELY - THE
TIME ROTOR SUDDENLY
LOCKS IN PLACE AND
STARTS TO FLICKER,
AS THE CLOISTER BELL
STARTS TO TOLL.

18. 3 B
HIGH SHOT ROTOR

Q LIGHTS ROTOR STOP/
AND FLICKER

19. 6 C
TURLOUGH WORKING

TURLOUGH KEEPS
PULLING)

Q B/G

20. 2 B
a/b
4 A

CU B.G. he looks
pleased

- 7 -

SH.12A CU HANDS/HEART

cam. 6.

16.25.09 - 15" O/K

RUN ON

1'07"
(2 next)

HOLD FOR EDIT

1'10"

3'15"

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9

(20 on 2+4)

- 1/8 -

T1/16.36.38
n/g cam in shot
T2/1637.08

5B 2C

7. INT. ADRIC/TURLOUGH'S ROOM.

21. 2 C

DOOR

(DOOR CLOSED)
(TEGAN KNOCKS)
(TEGAN STEPS IN
AND LOOKS AROUND,
PUZZLED)

DUB CLOISTER
BELL

Q TEGAN

DOOR OPENS-TEGAN
into MS-she looks
u/s

22. 5 B

WS area of
ROOM - PAN
to BED

23. 2 C

MCU TEGAN

SHE TURNS
and MOVES OUT

TEGAN: Turlough?

(SHE EXITS LEAVES DOOR OPEN)

8"

HOLD FOR EDIT

6"

RUN ON

TEGAN back to
pos.in Adric/
rm

5 to A pushed in/
2 to B

(5 next)

- 8 -

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10

T1/16.37.30 - 1/9 - T2/16.37.53
(23 on 2) 1/2 2" boom 5A 10/15

8. INT. TARDIS CORRIDOR.

DUB CLOISTER
BELL

24. 5 A / (TEGAN EMERGES FROM
TURLOUGH'S ROOM)

CORR.
(pushed in)

/Q TEGAN/

TEGAN: Turlough?

TEGAN into CENTRE
of shot from R.

PULL BACK with HER
SLIGHTLY -
STOP and let HER
OUT R.

/Q TURLOUGH/

8'

run
on

(6 next)

(24 on 5)

- 1/10-

2B+4A; 6C9. INT. TARDIS CONSOLE ROOM.

(ROTOR NOT MOVING. LIGHTS STILL FLICKERING)

25. 6 C

TURLOUGH
working

(AS BEFORE)

DUB CLOISTER
BELL5 pan l. to/
VisFx light/
boxTURLOUGH: (STRUGGLING) It's
stuck!Q B.G.BLACK GUARDIAN: (OOV)
Continue.HOLD HIS MOVE
as HE TURNS to CAM.TURLOUGH: I'm trying. It
won't move.Q B.G.

26.

3C
+ 4 A

SCREEN

BLACK GUARDIAN: The break
up is beginning! I can
sense it. *Remove the space time
element.*

27.

6 C

TURLOUGH

HOLD HIS MOVE
back to holeQ TEGANTEGAN: (OOV) Turlough!and as he renews
effort TIGHTEN
TO HANDS/FLEXES etc.*on dub
move up
a few times*

34"

*trim into b/g
+ Turlough*

(3 & 5 next)

(27 on 6) T1/16.51.08 ^{12/16.51.30} T3/1651.56
 13C+5A

y/g with last line missed.
y/g chldr.

DUB CLOISTER
 BELL +
 PULSATING
 SOUND

28. 3 C /S/B Q TEGAN 10. INT. TARDIS CORRIDOR.
 (TIPSY HERE)

+ WALL + El.Fx.
 5 A R. of frame

TEGAN: Turlough.
 (INTO E/G L. LOOKS R.) Oh no!

VIS FX LIGHT
 BOX

(THE CORRIDOR WALL
 INCLUDING THE
 DOOR TO TEGAN AND
 NYSSA'S ROOM IS
 STARTING TO
 SHIMMER AND BREAK
 UP.

TEGAN into L.F/G
 she R. to wall.

SHE TURNS AND
 RUNS)

let HER OUT L.

Doctor!

HOLD FOR EDIT

7"

7"

9" 6/15

/Strike fully/
 /prac.cube set/
 /non-prac

9'17"

25283 (15)

- 1/12 -

(on break)

3A 1A+5A

T²⁰/17. 07
n/g book
in way.

T²⁰/17. 21.25

DUB CLOISTER
BELL +
PULSATING GETTING
LOUDER

11. INT. NYSSA/TEGAN'S ROOM.

34.

1 A

NYSSA/BOOK R.F/G
WALL L.
+ El. Fx. l. of f.

5 A

Vis Fx LIGHT BOX

Q HER

SHE turns over
page. Listens.
SHE TUNS TIGHT
in R.F/G

(NYSSA IS STUDYING
A TEXTBOOK. SHE
LOOKS UP AS SHE
HEARS THE PULSATING
SOUND THAT
ACCOMPANIES THE
SHIMMERING.

THE INSIDE OF
THE WALL IS ALSO
BREAKING UP)

Fx on wall spreading

35.

3 A

MCU NYSSA

HOLD FOR EDIT

RECORDING BREAK

O/K

26"

27"

(6 next)

- 12 -

4'56"

TL 14.39.01

- 1/13 -

/6A/ /COLUMN POS.1; Lin/Term.door closed/
CORR.SET IN CONSOLE /FLOATERS B.C. IN; FLOATER A OUT/
RM.CORR.GAUZE LOOPED LINER FLAT READY TO SET AFTER TARDIS FLAT/
UP FOR 1.

12. INT. TARDIS CORRIDOR.

1.

6 A

on elemac & jib
CORRIDOR

(HAT STAND OUT)(NO SINGLE CHAIR
(THE DOCTOR TURNS ON SET)
THE CORNER OF THE
CORRIDOR ON THE
RUN)

TEGAN(OOV): Doctor!

(COMING ROUND CORNER)

THE DOCTOR: What is it?

TEGAN: Quickly!

(THEY MOVE TO THE
NEXT SECTION OF
THE CORRIDOR AND
SEE THE SHIMMERING.

THE WALL SPARKLES
AS IF SEEN THROUGH
A WATERFALL.

What is it?

THE DOCTOR: We're in trouble.
I'll explain later.

(HE TURNS AND
HEADS FOR THE
CONSOLE ROOM
AT SPEED.

TEGAN FOLLOWS)

(EXIT R.)

HOLD FOR EDIT

RECORDING BREAK

/6 to B- Console Rm/

/2nd part of Sc.12 later/

/STRIKE CORR. FLATS/

(28 on 3 +5)

1/13a

/3C+5A; 6D/

T1/17.03.28

10/k hit
fx goes on
illuminated.DUB CLOIST
BELL AND
PULSATING12A CORRIDOR. TARDIS INNER nr NYSSA RM

29.

3 C

WALL
El.Fx r.of frame+
5 A

Vis Fx Light box

/Q THEM/DOCTOR/TEGAN INTO
L. F/G(THEY MOVE TO THE
NEXT SECTION OF
THE CORRIDOR AND
SEE THE SHIMMERING.THE WALL SPARKLES
AS IF SEEN THROUGH
A WATERFALL)

(VT TO THEIR ENTRANCE)

/2 to D/4 to Bpulled/
backTEGAN: What is it?

30.

6 D

V. TIGHT PROFILE
2-s TEGAN/DOCTOR
DOCTOR TURNSTHE DOCTOR: We're in trouble.
I'll explain later.

as they move out l.

(HE TURNS AND
HEADS FOR THE
CONSOLE ROOM
AT SPEED.

31.

3 C

+
5 Aa/b
Vis Fx Light box

TEGAN FOLLOWS)

as THEY MOVE OUT
EFFECT spread
slowly l. to
FILL FRAME

HOLD FOR EDIT

RECORDING BREAK

10"
/3 to 1
/6 still pushing/
/3s cable PAN R./
/to wall

(3C1+5A next)

1/13a

4'26"

(on break)

- 1/14 -

4B+5A; 2D 6C/
2E

T1/17. 43.50

DUB CLOISTER
BELL

+ FOOTSTEPS

36.

6 C

TURLOUGH at
PANEL

13. INT. TARDIS CONSOLE ROOM.
ROTOR FLICKERING. NON-PRAC.CUBE

(TURLOUGH CLOSES THE
PANEL ON THE
PEDESTAL.

/Q HIM/

/insert Sc. 13A DR/DOOR/

HE CLOSES PANEL

HE WORKS QUICKLY
AS HE HEARS THE
DOCTOR APPROACHING.

HOLD HIS RISE
and see CUBE as
HE PICKS IT UP

HIS TASK COMPLETE,
HE MOVES AWAY FROM
THE CONSOLE.

/Q DOCTOR/TEGAN/

as he turns

THE DOCTOR AND TEGAN
ENTER AND MAKE FOR
THE CONSOLE.

37.

2 D

FLICKERING ROTOR
L.F/G DOOR OPENING
DOCTOR/TEGAN IN
R.B/G
THEY STOP

THE ROTOR IS
FLICKERING)

THE DOCTOR: What was Nyssa
working on?

/6 pull out/
slightly

TEGAN: Nothing that would
do this.

HOLD HIS MOVE
L.F/G-TEGAN/
TURLOUGH R.

THE DOCTOR: The rotor's
jamming, but ...

as he opens
panel

(HE OPENS THE
PANEL ON THE
PEDESTAL)

38.

6 C

PANEL/HAND
BUTTON

There's a safety cutout.

as hand to button

(HE PRESSES
A BUTTON)

DUB BUTTON
PLINK

39.

2 D

DOCTOR L.F/G
TURLOUGH/TEGAN R.
DOOR R.

(ROTOR OUT)

TURLOUGH: Is Nyssa safe?

/Q LIGHTS/

/6 pull out
fast but not far/

- 14 -

(4 + 5 next)

25283

14

(on break)

1/14a

11/17.0.33

13A to INTERCUT WITH SC.13
NYSSA/TEGAN RM

DUB CLOISTER
BELL +
PULSATING

32. 3C1 /
NYSSA DOOR
+ El.Fx
5 A /
VIS FX LIGHT BOX

/GO FX to CORR/

33. 6 D /
2-s DOCTOR/TEGAN
looking r. of cam.

/Q THEM/

33A

13s
+ 5A

HOLD FOR EDIT

13"

RECORDING BREAK

/6 pull back /
/to C; 3 to A/

(1 and 5 next)

(39 on 2)

- 1/15 -

(THE DOCTOR REACHING
TO OPERATE THE
CONTROL TO UNCOVER
THE VIEWING SCREEN)

DUB SCREEN
SOUND

As DOCTOR MOVES
UP and R. CRAB R.
UP SIDE OF CONSOLE
to HOLD HIM and
PAN HIM L. to red
lever area

THE DOCTOR: We'll see. I'm
trying to re-focus the exterior
viewer on the inside of the
Tardis.

(HE REACHES ACROSS
TURLOUGH TO MAKE
ANOTHER ADJUSTMENT.

TURLOUGH GETS OUT
OF THE WAY AND GOES
TO JOIN TEGAN.

45"
/4 into B/
/open screen to/
/CSO blue fast/

as he looks up

40. 4 B
+ LOW S. DOCTOR/TURLOUGH
5 A TEGAN L. SCREEN R.
VisFx LIGHT BOX
slightly de-focussed
Q TEGAN/

THE SCREEN SHIMMERS
AND SPARKLES)

?run on for
screen open
+Dr.rpt.lookup

Doc held
than re-cue.

TEGAN: IT's just a mess.

41. 2 E
MCU DOCTOR
HOLD FOR EDIT

THE DOCTOR: Dimensional
instability. That's the danger./
(HE RAISES HIS VOICE) Nyssa?

/TINY RUN/
/3+5shots/

/5 normal light/
/box shot

(1 next)

- 15 -

545"

25283

(18)

- 1/16 -

(41 on 2)

3A+5A; 1ADave-if poss.
Topsy spreading
down from top

T1/17.55.30

T2/17.56.18
O/KDUB CLOISTER
BELL +
PULSATING

42. 1 A MCU NYSSA (WALL STILL IN)
Q HER (HALF OF THE ROOM
 HOLD HER as SHE HAS NOW SUCCUMBED
 MOVES back to TO THE SHIMMERING.
 BED
Q DOCTOR THE DOCTOR: Nyssa.
43. 3 A NYSSA BOTTOM L. of (NYSSA IS BACKED-UP AGAINST
 + FRAME + El. Fx. THE TABLE WITH HER EXPERI-
 5 A (THE BOOK IS STILL UNDER HER
 Vis Fx. LIGHT BOX ARM, THE ABACUS ON THE BENCH)
Q DOCTOR THE DOCTOR: (ON DISTORT)
 Nyssa, can you hear me?
44. 1 A MCU NYSSA
 TIGHTEN TO
 CU
 as she looks
 NYSSA: Yes!
 THE DOCTOR: Stay well back,
 there's nothing you can do.
45. 3 A WALL + El. Fx.
 + VIS. FX LIGHT BOX
 5 A elect. fx.
 slowly spreads
 & fills frame
 HOLD FOR EDIT

(2 next)

17"

16"

- 16 -

5'58"

(45 on 3+5)

- 1/17 -

2E 6A

T/ 19.34.23
Q/K

DUB CLOISTER
BELL

46. 2 E
MS DOCTOR (THE DOCTOR IS STILL WORKING FRANTICALLY.)
Q DOCTOR

HE WORKS AT CONSOLE THEN LOOKS AT SCREEN

Q DOCTOR
HE RESUMES WORK

Q TEGAN

A. VT THE IMAGE ON THE EDIT SCREEN NOW SHOWS NYSSA AND THE INTERIOR OF THE ROOM, BUT IT IS MARRED BY MASSIVE INTERFERENCE.

all wide screen

TEGAN LOOKING UP CLOSER TO THE SCREEN)

47. 6 A
DEEP 3-s (panned l.)
TEGAN R.F/G
TURLOUGH C.
DOCTOR L.B/G

TEGAN: What's that? I saw something. Just for a moment.

B1.VT EDIT SCREEN-as DR.LOOKS UP

in Tegan Rm.
v.quietly strike wall falt toCSO
pos.check CSO cloth

THE DOCTOR: (DESPERATE) Oh no! The outside universe is breaking through.

Vis Fx Nyssa/
trolley

TEGAN: Look!

TIGHTEN TO CU DOCTOR

B VT (THE SIGN ON THE EDIT SHIMMERING SKULL SCREEN APPEARS ON THE WALL IN NYSSA'S ROOM)

large close screen

Q DOCTOR

48. 2E
CU DOCTOR
HOLD FOR EDIT

NYSSA/SKULL on screen
TINY RUN ON

(6. next)

35"

- 17 -

6'19"

L 25455

23

(on 3, 4, 2)

- 1/18 -

Sc. 16 down open partially

HIGH CU NYSSA
3A+4A+2G; 6F 1A/

/Dave-I reckon we can just/
/do this with light box/

/CSO cloth set/

T1/20. Q39.23
1/2 g cam. in.
1st fire part
okay.
1 in high spotter
smoke.

16. INT. NYSSA/TEGAN'S ROOM.

(NYSSA OUT)

62. (pushing 3s cable)
HIGH S. TROLLEY
keep off wall

(THE EXPERIMENTAL
GEAR ON THE
TABLE ERUPTS IN
A BRILLIANT
PYROTECHNIC
DISPLAY.

/GO VIS FX/

NYSSA IN.

/Q NYSSA/

ident as Take 2
T1/20.46.25

63. 3 A
18" NYSSA into L.F/G
CSO CLOTH R.

NYSSA RAISES
HER ARM TO
PROTECT HERSELF)

+ 4 A

+ TARDIS FLAT

2 G

SKULL DOOR
nearly thru'

/Q DOCTOR/

64. 1 A
MCU NYSSA

THE DOCTOR: (OOV) Looks behind you,
Nyssa.

65. 3 A

(THE DESIGN OF A SCREAMING SKULL
GROWS MORE DISTINCT)

+ NYSSA L.F/G
CSO CLOTH R.

WE SEE THAT THE
SKULL IS A DESIGN
ON A HEAVY METAL
DOOR.

2 G

SKULL DOOR

65a /GO DOOR/

IT STARTS TO
SWING OPEN)

CU NYSSA

DOOR OPENING

HOLD FOR EDIT

Q/K
35"

(FAST TO START THEN SLOW A BIT)

RECORDING BREAK

/2 to B console screen/
/1 pull out on A/

/Set skull door, Nyssa rm.
/Set whitecloth/gauze behind it/

7'30"

(on break)

1/18A

TO COVER INSERTS

66. 2 B
SCREEN(BLACK)

T1/20.48.50
30"

no ident

RUN TAPE TO COVER INSERTS

67. 2 B
CLOSER SHOT SCREEN
(same angle)

T1/ 20.49.25
30"

no ident

to cover inserts

68. 5A
LIGHT BOX

15.34.18 for 1min

Tues. p.m. rec.

RUN ON

FOR GALL. ONLY SESSION

SCREEN INSERT C

69. 3A
NYSSA l.f/g
DOOR r.b/g

21.02.24

(SKULL DOOR SET)

NYSSA LOOKS ROUND THEN
MOVE TWDS DOOR.
SHE PAUSES IN DOORWAY

GO DOOR OPENING

HOLD shot
for edit

/alternative take for D/

/2 to H corr/

9K
26"

SCREEN INSERT D

/Q light fx
+ elect. white out/

HOLD for edit

(use at begin.
of white out
so that we don't
know if Nyssa is
there)

(1 next)

1/18a

1/18b

(69 on 3)

70. TI/21.07.33 ^{on 3} 15"
3. action on cam. 1. check trolley still sparking/
1# SCREEN INSERT E
(pulled back) 21.07.50 15"
W/A ROOM - Door open
wide
+ El. Fx. interference
Effect clears to clean shot

71. Rel only 21.09.06 TI/ SCREEN INSERT F
3 A TI/21.10.02
SKULL DOOR DOOR CLOSE SLOWLY
/GO DOOR/ shadows
HOLD to shut
for edit 21.09.23 28" O/K

RECORDING BREAK

Set chair by bed
check trolley
door 1. jammed

3 to D;
1 PAN to DOOR

- 1/19 -

(48 on 6)

4B+5A; 6E

11/19.39.32

a/k

DUB CLOISTER
BELL

17. INT. TARDIS CONSOLE ROOM.

49. 2 E

CU DOCTOR
(clear of screen)

Q HIM

CSO SCREEN

(AS HE WORKS,
THE DOCTOR
WATCHES AGARBLED
REPRESENTATION
OF THE ROOM
INTERIOR ON
THE SCREEN)

- close screen

THE DOCTOR: (LOUDLY) Go
through, Nyssa. It's your
only chance.VT EDIT/GALL.
NYSSAF/G.DOOR
B/G.SHE TURNS
TO CAM.THEN
MOVES TWDS DOOR

Q TEGAN

50. 4 B

(pushed r.)
3s DOCTOR/TURLOUGH/
TEGAN.fav.TEGAN keep
off screen.

TEGAN: Where are you sending her?/

51. 2 E

CU DOCTOR
as he looksTHE DOCTOR: I don't know. But if
she stays in the room, she'll die!

52. 4 B

GROUP F/G
SCREEN/CSO(AND ERUPTION SENDS THE SCREEN
A BRILLIANT WHITE)

+ 5 A

LIGHT BOX
D-focusTINY RUN ON
4 line-up
Screen shot

GO WHITE OUT SCREEN/

Q DOCTOR/

(VERY CONCERNED) Nyssa. If
you can hear me... KEEP MOVING

53. 6 E

CU DOCTOR

HOLD FOR EDIT

TINY RUN ON/

2 in to f/

set blacks in screen/

- 19 -

(4 next)

21"

6'38"

(on break)

- 1/20 -

2J

T1/14.38.38

lights not so brightcheck gauze behind door/
chair; Column set 1
floater A out18. INT. LINER CORRIDOR.

DUB -
LINER'S MOTORS
+ STRANGE
ETHEREAL SND
THAT ECHO
LIKE FAINT
CRIES ON THE
WIND

88.

4J

~~2J~~

SKULL DOOR

Q DOCTORQ NYSSA

as NYSSA comes
thru' CRAB L. to
shoot down
corridor SEEING
SKULL

(PART OF A CORRIDOR
COMPLEX FORMED
FROM STAGGERED
ALCOVES.

THE DOORWAY TO
THE TARDIS IS IN
THE CURVING OTHER
WALL.

ALONG THE INNER
WALLS ARE SLIDING
DOORS - ALL CLOSED
AND EACH BEARING
THE SKULL DESIGN.

LIGHTS ARE LOW.

NYSSA DIVES THROUGH
THE DOORWAY WITH
THE PYROTECHNICS
BEHIND HER. BOOK AND HAND
HURT

THE DOCTOR'S
LOUDSPEAKER
VOICE ECHOES
FROM WITHIN)

(VT edit- oov Nyssa if you can hear me)

THE DOCTOR: (O.O.V.) ... Keep moving
keep moving Nyssa. Stay ahead of
it. If you don't it will
kill you.

o/k.

HOLD HER as she
RUNS AWAY from CAM.
FRONT R.

(HAND COVERING HER
EYES, NYSSA STARTS
TO RUN.

HOLD FOR EDIT

SHE DROPS THE BOOK
AS SHE GOES)

TINY RUN ON2 to J; 4 to Cset chair door

(2 next)

7"

- 20 -

work in bill
□

9'42"

(53 on 6)

T1/19.46.26 - 1/21

T2/19.48.03

T3/19.49.55

u/g
action
slow./4B 2F 6E/
6D/n/g
one

o/k.

DUB CLOISTER
BELL
FADE TO QUIET
THEN PULSATING
START IN
CONSOLE RM

19. INT. TARDIS CONSOLE ROOM.

54. 4 B

SCREEN BLACK

GROUP F/G
SCREEN R.E.GALL.(THE SCREEN IS
INSERT SUDDENLY CLEAR.

Q THEM

THE ROOM IT SHOWS
IS EMPTY.

Q DOCTOR

HOLD DOCTORS
TURN OUTTHE DANGER IS
ABRUPTLY OVER,
THE TOLL OF
THE CLOISTER
BELL BEGINS TO
FADE.IN THE NEWLY
ESTABLISHED
QUIET, A
REGULAR ELECTRONIC
PULSATION IS
SOUNDING)

Q TEGAN

55.

~~2 F~~ 6

TEGAN: What's that?

2-s TURLOUGH/TEGAN

56.

~~6 E~~ 2

MCU DOCTOR

THE DOCTOR: I don't know.

57.

~~2 F~~ 6

2-s a/b

TURLOUGH: Where does that
door lead to?

58.

~~6 E~~ 2

MCU DOCTOR

THE DOCTOR: Another space
craft.

HOLD FOR EDIT

(DOCTOR LOOKS UP SHARPLY)

TEGAN: Look!

TINY RUN

/6 to D/
/pulled/
/back/F.VT (ON THE SCREEN WE SEE THE DOOR
EDIT/ WITH THE SKULL DESIGN SLOWLY
GALL. STARTING TO CLOSE.)

59.

~~6 D~~3-s ALL LOOKING AT
SCREEN.(THE DOCTOR RUSHES OUT OF THE
ROOM FOLLOWED BY TEGAN/TURLOUGH)

Q THEM

HOLD THEIR MOVE TO
CAM. LET THEM OUT.
KEEP ON SCREEN.

HOLD FOR EDIT

RECORDING BREAK

Jack R. 58
on first take
maybe use
that

45"

7'05"

45"

(on break)

1/21A

3A 4A 5A 2G

/Adric door back to strike
/set blacks behind console screen/

TV/19.55.59

NYSSA/TEGAN RM

/CSO cloth Teg.rm/

/6 to F push-
ing 3s cable
/2 to G; 4 to A

SCREEN INSERT A - GALL. ONLY

60.

3 A	NYSSA F/G L.
+	CSO cloth R.
4 A	TARDIS WALL
5 A	LIGHT BOX

 (NYSSA LOOKS ROUND)

(GALL. ONLY-
interference
massive +
El.Fx)

/Q HER

25" 0/K

/RUN ON

SCREEN INSERT B1- GALL. ONLY
univ. breaking thru

61.

3 A	a/b	NYSSA -
+	a/b	SKULL APPEARS SLOWLY ON WALL
4 A	a/b	light Box)
2 G		

SKULL CAPTION
barely
discernable

(GALL. ONLY-
interference
slightly less
+ El.Fx.+
light Box)

23" SCREEN INSERT B

61.A As for 61. but
skull appears slowly
on wall

20" 2A. 61A T2
20.05.03

50"

/RUN ON

/STRIKE SKULL CAP

(6 next)

1/21A

1'18"

20.05.40
High on 1
ad Nyssa
20.05.57
Breaking up
without Nyssa.

(on break)

- 1/22 -

T1/21.4325
 Sh. 74 taken separately.

73. 1 A 3D 6F 1A/3A
 TROLLEY F/G
 DOOR B/G
Q THEM; GO DOOR
 DOCTOR INTO SHOT
 FLOOWED TEGAN/
 TURLOUGH

20. INT. NYSSA/TEGAN'S ROOM.
 (CHAIR SET.TROLLEY SMOULDERING)
 (THE DOOR TO THE
 TARDIS CORRIDOR
 IS SCORCHED AND
 JAMMED.
 THE DOCTOR FORCES
 IT OPEN AND RUSHES
 IN.
 THE SKULL DOOR
 CONTINUES TO
 SLOWLY CLOSE.
 QUICKLY THE
 DOCTOR PICKS UP
 A SMALL METAL CHAIR
 AND THROWS IT INTO
 THE GAP BETWEEN
 CLOSING DOOR AND
 ITS JAMB.
 TEGAN AND TURLOUGH
 FOLLOW HIM IN.

74. 6 F T1/as they stop
 21.42.12
 SKULL DOOR CLOSING
Q THEM 8 secs.

75. 3 D
 CHAIR/BED F/G
 GROUP B/G
 HOLD DR.LEAP OVER
 BED. he picks up
 chair HOLD HIM FWD
 LET HIM THROW CHAIR
 our r.
 HOLD FOR EDIT

VT THE SKULL DOOR
 NSRT SMASHES INTO THE
 CHAIR AND STOPS)

TINY RUN ON
 /set chair/
 /in door/

20" O/K

T1/21.51.04
 21.50.58
 Q THEM

76. 1 A
 2-s TEGAN/TURLOUGH
 DOCTOR in L. PAN
 HIM R. to DOOR and
 as he moves L.
 CRANE R.PAN L.
 to FIND TEGAN L.
 HOLDING DOCTOR
 R.F/G

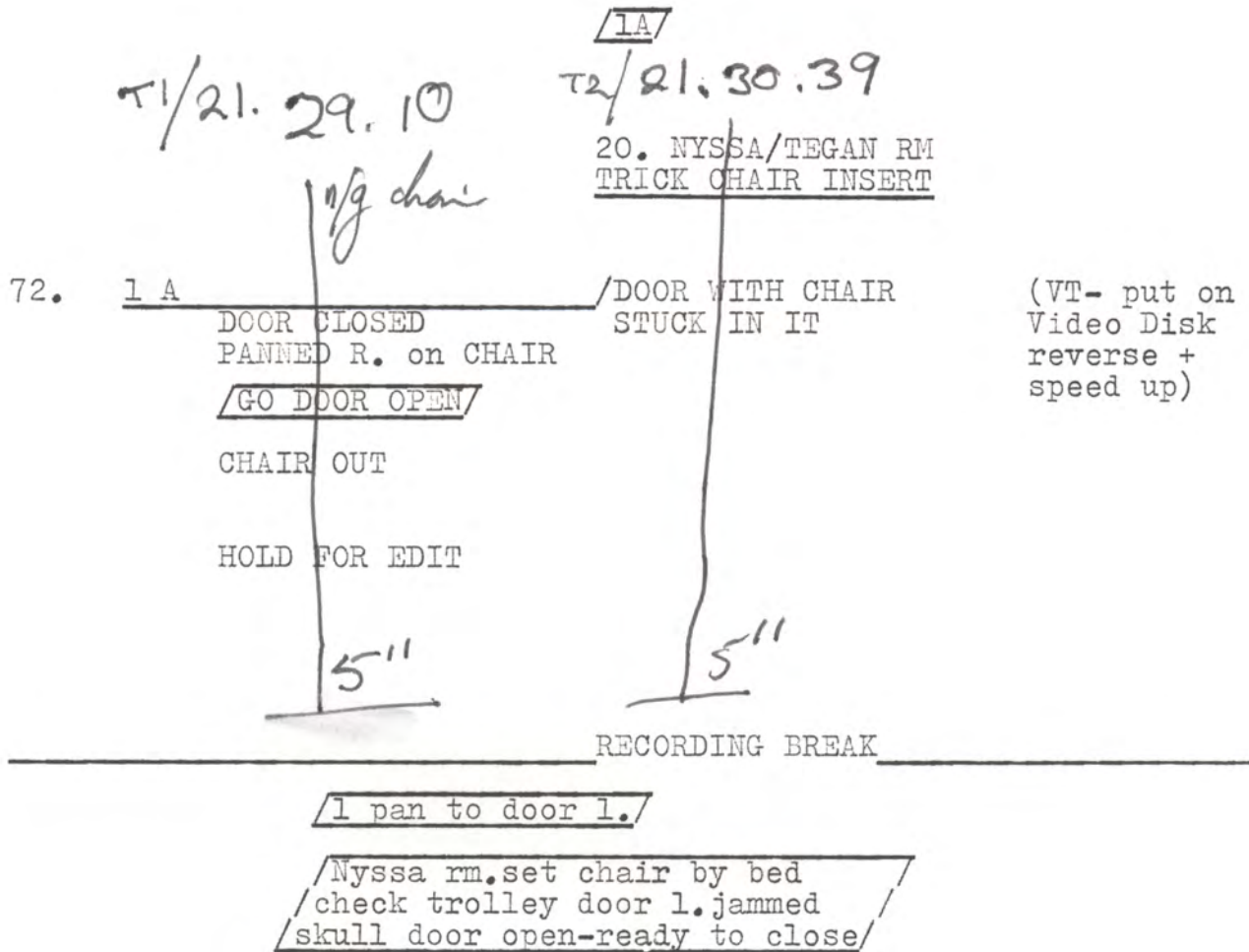
(THEY LOOK FROM DOOR
 TO DOCTOR)
 TEGAN: Where did the other
 space ship come from?
 THE DOCTOR: The Tardis
 found it./ There's a fail
 safe device. On impending
 break-up, the Tardis seeks
 out and locks onto the
 nearest space craft./

77. 3 A
 let DOCTOR into
 MCU R. F/G

78. 1 A
 as he turns
 MCU TEGAN

Ep.1/22a

(on break)



(78 on 1)

- 1/23 -

HOLD HER MOVE
FWD

TEGAN: You've never
mentioned it before.

THE DOCTOR: That's because it doesn't
always work.

(SHOCKED LOOK FROM TEGAN)

HOLD FOR EDIT

(HE TENTATIVELY
DUCKS UNDER THE
CHAIR AND SLIPS
INTO THE GAP
BETWEEN THE
SKULL DOOR AND
ITS JAMB)

1 PAN to door

(TEGAN TO DOOR)

TINY RUN ON

26"

8'28"

4C 2J

T1/14.43.27

nlg
timing
+ book pps.

T2/14.46.08

y/g and.

T3/14.47.16

21. INT. LINER CORRIDOR.

89. 2 J _____ / (THE DOCTOR STEPS
DOOR DOWN INTO THE
CORRIDOR..
/Q DOCTOR/ DOCTOR: That's because it doesn't always work.
DOCTOR THRU' THE DRONE OF THE
DOOR. LINER'S MOTORS
as he moves into PROVIDES A BACKGROUND.
corr. OVER THIS ARE LAID
STRANGE, ETHERIAL
SOUNDS THAT ECHO
LIKE FAINT CRIES
ON THE WIND.
90. 4 C _____ /
L/S CORR. HE TAKES A CAUTIOUS
DOCTOR CENTRE LOOK AROUND.
- /2 push R/
91. 2 J _____ /
MS TEGAN TEGAN PUTS HER HEAD
ROUND THE DOOR)
- /Q TEGAN/
92. 4 C _____ /
MS DOCTOR TEGAN: Well? /
- THE DOCTOR: She's gone.
- HOLD HIS MOVE
to BOOK and DOWN
(THE DOCTOR SEES
NYSSA'S CHARRED BOOK
LYING A COUPLE
OF YARDS AWAY ON
THE CORRIDOR FLOOR.
HE PICKS IT UP. IT IS VERY
BLACK AND DIRTY PUTS IT
DOWN AND STANDING UP CALLS.
(BOOK LEFT)
- HOLD RISE -
LET HIM MOVE
AWAY FROM CAM.
and OUT R.
(POINTS) ~~This way.~~
Stay there.
(HE SETS OFF
IN THE DIRECTION
INDICATED BY THE BOOK)
- 92A 2 J _____ /
TEGAN
HOLD FOR EDIT

TINY RUN ON - 24 -

25455

29

(78 on 1)

- 1/25 -

Tegan on all floors.
under chair.

1A

T1/21.57.51

T2/21.58.46

9/K

S/BGRAMS

1/9
action
Tegan
her back
to door

22. INT. NYSSA/TEGAN'S ROOM.

79. 1 A

TEGAN/DOOR

(TEGAN STEPS BACK INTO THE ROOM.

Q TEGAN

TURLOUGH HAS PICKED UP THE ABACUS AND IS PLAYING WITH IT)

as SHE MOVES OUT and TURNS CRANE R. PAN L. to HOLD HER R. F/G TURLOUGH L.

TEGAN: Nyssa's gone.

GO GRAMS

(A SUDDEN, VERY LOUD, ELECTRONIC SCREAM ECHOES ALONG THE LINER'S CORRIDOR)

(?treat scream in sypher dub)

HOLD TEGAN TURN OUT

TURLOUGH: What was that?

TEGAN: The Doctor!

PAN TEGAN R. to door gap and let her out

(SHE RUSHES THROUGH THE GAP OF THE DOOR INTO THE LINER)

HOLD FOR EDIT

TINY RUN ON

S/B B.G.

1 crane r./Pan 1.
to where B.G.
will move to

- 25 -

18"

(6 next)

19"

8'34"

(92 on 4)

2J

 $\pi/14.49.21$

23. INT. LINER CORRIDOR.

93.

2 J

DOOR

/ Q TEGAN /

TEGAN into SHOT
SHE STANDS AND
LOOKS ROUND

/(TEGAN STEPS DOWN
INTO THE CORRIDOR AND
TAKES A COUPLE OF
HESITANT STEPS
IN THE DIRECTION
TAKEN BY THE
DOCTOR)

TEGAN: Doctor? Doctor?

as SHE MOVES R.
CRAB SLIGHTLY L.
to HOLD HER - SHE
TURNS/LOOKS RND
THEN MOVES OUT R.

HOLD FOR EDIT

TINY RUN ON

2 back to J

10'46"

25455

30

(79 on 1)

- 1/27 -

/3A 6F 1A/

T1/22.08.35

T2/22.10.39

T3/22.11.28

1/9
cube.

24. INT. NYSSA/TEGAN'S ROOM.

80. 6 F

MS TURLOUGH

/Q HIM/

PAN HIM R. to DOOR
and HOLD HIS BEND
DOWN.

/B.G. INTO POS./

/Q CUBE

see CUBE as HE LIFTS
IT INTO F/G it GLOWS

/Q B.G./ as he looks

81. 3 A

HIGH CU TURLOUGH

BLACK GUARDIAN: (OOV) Follow
them.

82. 1 A

LOW MS B.G.

83. 3 A

a/b

TURLOUGH: I can't/

84. 1 A

LOW MCU B.G.

BLACK GUARDIAN: (OOV) Follow
and kill him./

85. 3 A

a/b

86. 6 F

as he looks down

PAN WITH HIM

CU GLOWING CUBE

(TURLOUGH LOOKING UP
AND HE LOOKS DOWN
TO CUBE)

HOLD FOR EDIT

50"

42"

(2 next)

- 27 -

9'19"

(93 on 2)

- 1/28 -

/4C 2J 5C/

T1/14.57.10

T2/15.00.09

T3/15.01.08

n/g
door mix

/4C pushed 1/

n/g hand
on door

O/K

25. INT. LINER CORRIDOR.

94. 4 C

TEGAN/SKULL/
BOOK

/Q HER

/Q TURLOUGH(line)/

as she turns

TURLOUGH: Tegan!

(SHE TURNS.

TURLOUGH STEPS
DOWN FROM THE
DOORWAY. AS HE
DOES THE DOOR
AUTOMATICALLY
SWINGS OPEN TO ITS
FULLEST WIDTH.

THE CHAIR IS
THEN WHISKED AWAY
AS THOUGH BY A
STRONG WIND.
THE DOOR SLAMS
SHUT.

TURLOUGH, WHO HAS
RETURNED TO THE
DOOR, THROWS HIS
FULL WEIGHT AGAINST
IT, BUT TO
LITTLE EFFECT)

(IRONICALLY) I wonder how that
happened.

HOLD FOR GALL.MIX

20"

(THE DOOR TO THE
TARDIS DISSOLVES
LEAVING A BLANK
CONTROL WALL)

96. 4 C

TURLOUGH R.F/G
TEGAN moving
L.B/G

/Q TEGAN/

HOLD FOR EDIT

TEGAN: Seems we have no choice.
We go on.

97. 5 C

LINER WALL
(locked off)
HOLD FOR EDIT

/((FOR GALLERY ONLY SLOW MIX FOR Sc25)

- 28 -

(6 next)

33"

45"

11'214

(97 on 5)

- 1/29 -

6G

/2 to J liner wall; 5 to skull door-
/will come to Adric rm.D; 4 pull out/

T1/15.03.30
n/g and
talking

T2/15.04.30
O/K

26. INT. LINER CORRIDOR.

98. 6 G

CU HAND PRINT

/Q DOCTOR/

DOCTOR'S HAND in L.
as it moves away
PAN UP AND L. TO
DOCTOR

PULL BACK and PAN HIM R.
to HOLD HIM L. - SKULL
MOTIF R. then LET HIM
OUT R. and
HOLD SKULL

(ANOTHER PART OF
THE LINER: THE
DOCTOR IS LOOKING
CLOSELY AT THE
CORNER WALL OF
AN INTERSECTION.

THERE'S A CLEAR
HANDPRINT ON IT)

THE DOCTOR: (UNDER HIS BREATH)
What have I sent you into *Nyssa*

(HE TURNS THE
CORNER TO FOLLOW)

HOLD FOR EDIT

10"

12"

V. QUIETLY CHANGE
SKULL DOOR/LINER
WALL/COLUMN
SKULL DOOR POS. 2
ADRIC RM

(1 next)

- 29 -

11'30"

Sc. 26 A

MODEL — LINER ALONE

25363

37

- 1/30 -

1B

T1/15.16.49

6 to H hand held/Strike stair colum.Strike floater C/
/don't block 6/3 way in!

T2/15.20.20

27. INT. LOWER DECK. LINER.

99.

1 B

CORNER OF STAIRS

Q NYSSA

NYSSA into shot
TRACK BACK WITH HER
THRU' COLUMN to
HOLD HER MOVING
AWAY R. of FRAME.
Skull door l.

(A MORE OPEN AREA
THAN THAT OF THE
CORRIDOR, WITH A
METAL STAIRWAY
DESCENDING INTO IT.

THERE ARE
MORE SLIDING DOORS.

THE SKULL SYMBOLS
ARE SPOTLIT, UNMISSIBLE.
THUMB BUSINESS HERE.

NYSSA IS DESCENDING
THE STAIRWAY.

DUB-
TREAT
WAIL

Q INGA

SHE'S BLINKING, ALMOST
BLINDED.

as SHE TURNS
TIGHTEN on her

THERE'S A PITEOUS
WAIL, NOT UNLIKE THE
ELECTRONIC SCREAM
HEARD EARLIER.

NYSSA TURNS HER
HEAD, CLOSE TO
PANIC)

Q TEGAN/TURLOUGH

n/g cam.
25"

23"

(3 next)

- 30 -

11
52"

25363

38

- 1/31 -

3E

~~15.2.0.46~~

/6 to H well 1. on way
/4 to D: 1 to C Set column pos.2/

15.2.0.46

28. INT. LINER CORRIDOR.

100. 3 E

WALL R.F/G
2-s TEGAN/TURLOUGH

(TEGAN AND TURLOUGH
HAVE HEARD THE
WAIL.

BOTH ARE VERY
SCARED)

TEGAN: Come on. We can catch
up with the Doctor.

Q INGA

(THE CRY COMES MORE
CLEARLY: WITHOUT
DOUBT A FEMALE
VOICE)

INGA: (O.O.V.) ~~Somebody~~...
please...

LET THEM MOVE
OUT L.

TEGAN: (TO TURLOUGH) Come on.

(THEY MOVE OFF IN
ITS DIRECTION)

(LEFT AND TURN SHARP
LEFT OR YOU WILL BE
IN NEXT SHOT)

15"

(6 next)

- 31 -

9"

- 1/32 -

(100 on 3)

6H 3F/SKULL PIC.ON STAIR WALL.
FLOATER OUT

29. INT. LOWER DECK. LINER.

101. 6 H

(hand held)
NYSSAQ HER3 to F fastSHE MOVES FWD.
pauses. then as
SHE MOVES PAN her R.Q DOCTORdown steps and l. to
crouch down L.
bottom of FRAME.
DOCTORS FEET/LEGS
MOVING TO CAM.Lose NYSSA HOLD
HIS FEET PANNING R.
with THEM down steps
and UP TO FIND HIM
as HE REACHES
BOTTOM of stairs.

HE LOOKS.

(NYSSA IS LOOKING
DOWN ONE OF THE
EXIT CORRIDORS.AT A SOUND FROM
ABOVE, SHE TURNS
AND LOOKS AT THE
STAIRWAY.SOMEONE IS COMING.
SHE HIDES IN THE
SHADOWED AREA UNDER
THE STAIRS.SHE HAS A LIMITED
VIEW THROUGH THE
OPEN CONSTRUCTION OF
THE STAIRWAY. SHE
CAN ONLY JUST MAKE OUT
THAT A FIGURE IS
DESCENDING WITH
STEALTH.NYSSA IS HOLDING
HER BREATH. AS THE
FIGURE REACHES DECK
LEVEL, SHE MOVES
BACK A LITTLE.THE FIGURE REACTS,
COMING AROUND QUICKLY,
AS IT STEPS INTO
VIEW, SHE SEES THAT
IT'S THE DOCTOR)

102. 3 F

HIGH MS NYSSA

103. 6 H

MS DOCTOR.HOLD
MOVE FWD.THE DOCTOR: Nyssa?

104. 3 F

HIGH MS NYSSA

NYSSA: Doctor, ... (cont...)

as she rises

105. 6 H

DOCTOR in R.
NYSSA in L.
TIGHTEN to EQUAL
2-s(OUT OF SHEER RELIEF
SHE HUGS HIM)

/3 pull out
to X -
explsv area/

as SHE looks up
PULL BACK SLIGHTLY
and PAN UP to HOLD
THEM F/G.
SKULL B/G

NYSSA: (cont) Where are we?

THE DOCTOR: I think it's an
old passenger liner.

(SHE POINTS AT
ONE OF THE SKULL
SYMBOLS)

NYSSA: And those things?

(THE DOCTOR,
USHERING HER UP THE
STAIRS)

HOLD THEM as
THEY MOVE UPSTAIRS
and let them out l.

THE DOCTOR: Some people have
the strangest ideas concerning
decor. Come on, back to the
Tardis.

HOLD FOR EDIT

/RUN ON/

/clear Doc
Nyssa-they
will be in
next shot/

/6 sit bttm
steps but loop cable/

O/K
58"
→

(3 X next)

58"

13'04"

- 1/34 -

(105 on 6)

/IC/PRE-SET FLOATER C/*gun rich**T1/15. 57. 19*30. INT. LINER CORRIDOR.DUB explosion
wind

106.

~~3~~
CORRIDOR/COLUMN
R.F/G
EXPLOSIVE FLAT/GO VIS FX/EXPLOSION AND
SEE HOLE IN
FLAT - DEBRIS/Q THEM/KARI into L.F/G
OLVIR R.

(Lasers out)

GO HOLE FILLER//IC QUICK TO/
/SHOT ON VIS/
/FX FLAT(AN EXPLOSION. THE
OUTER SKIN OF THE
SHIP BURSTS INWARD.THERE'S A HIGH
WIND AS AIR DRAINS
OUT.DUST AND DEBRIS
ARE WHIRLED DOWN THE
CORRIDOR.TWO FIGURES ENTER
THROUGH THE HOLE.THEY ARE KARI,
FEMALE AND OLVIR,
MALE.THEY'RE WEARING
CLOSE-FITTING SUITS
AND SMOOTH, ANONYMOUS
HELMETS.THEY HAVE HAND DUB wind fades
RADIOS AND SPARE
POWER PACKS CLIPPED
TO THEIR BELTS, AND
CARRY LIGHTWEIGHT
LASER WEAPONS.ONCE INSIDE THE
SHIP THEIR MANNER
IS THAT OF POLICE
OR SOLDIERS ENTERING
A BUILDING AND
EXPECTING TROUBLE.ALL IS QUIET. THEY
RELAX, FRACTIONALLY.

(1 next)

(106 on 3)

- 1/35 -

not marked no dial.
 16.01.04
 O/K
 16.01.56 no ident
 not Kari dial.
 16.03.21
 not no ident
 not Kari dial.

THE RUSHING WIND
 DWINDLES AND THEN
 STOPS).

KARI: Check the airseal.
 (OLVIR TURNS. MOVES TO CHECK)

(KARI KEEPS WATCH
 IN BOTH DIRECTIONS
 AS OLVIR LOOKS
 INTO THE HOLE THROUGH
 WHICH THEY CAME.

IT'S NOW FILLED
 BY WHAT LOOKS LIKE
 SOLIDIFIED FOAM.

OLVIR: ~~Secure~~
 OLVIR MAKES AN
 'OK' SIGNAL.

KARI BECKONS WITH
 HER LASER: THE
 TWO OF THEM SET
 OFF DOWN THE
 CORRIDOR, WITH
 OLVIR WATCHING
 THE REAR)

HOLD FOR EDIT

21"

20"

as he turns

107. ~~1-C~~
 VisFx FLAT
 OLVIR in L.
 1/4 g smoke

108. ~~1-C~~
 KARI L.F/G
 OLVIR R. let
 them move to CAM.
 and out.
 PAN L. with THEM
 but HOLD ON COLUMN
 L. and let THEM OUT

(2 next)

- 35 -

25363

(45)

(111 on 1)

- 1/36 -

/3G 6J/

/Floaters B/C set.COLUMN OUT/

/1 to D/

T1/16.18.17

T2/16.19.27

T3/16.20.22

31. INT. LINER CORRIDOR.

112. 6 J

(on step.rostrum
hand held)
HIGH SHOT CORR.+
1ST LAZAR. DOOR 2.

(BOOK OUT)

(TEGAN AND TURLOUGH
ENTER)Q THEM

TEGAN/TURLOUGH in
R. - PAN L. WITH
THEM

TEGAN: I'm positive that was
Nyssa calling.

TURLOUGH: You heard something.
Your imagination did the rest.

TEGAN: Maybe.

THEY STOP

TURLOUGH: Let's go back.

LET THEM OUT L.

TEGAN: No!

113. 3 G

CORR.TEGAN/TURLOUGH
into shot from r.
and they stop in MS
and see DRONE

(THEY MOVE INTO
ANOTHER CORRIDOR
SECTION.

THEY STOP HORRIFIED)

/Set stair
/column+book/

oov. TIGHTEN 2-s
and DEPRESS

TURLOUGH: Oh no!

VT Edit(P.O.V. A ROBOT
DRONE MOVING ALONG
THE CORRIDOR.

114. 3 G

TIGHTER 2-s
(Drone height!)

Q THEM

THEY LOOK AT EACH
OTHER AND BACK TO
DRONE.START TO BACK
OFF.

THE DRONE IS SMALL
AND BATTERED,
NON-HUMANOID.

FROM THE FRONT, ITS
BODY SHELL PRESENTS
AN OCTAGONAL PROFILE
WITH DIODE LIGHTS
AND INDICATOR PANELS
ON THE FACE.

VT
EDIT
DRONE

(2 next)

- 36 -

Sh.113
Version 2
POV drone
16.23.01.

w/g
ayelise
Turlough

Sh.113v2
16.23.53

18"

14'05"

(114 on 3)

ABOVE THIS, IN LIEU
OF HEAD, IS A CAMERA
HOUSING RAISED ON
A CURVED GOOSENECK
STALK - IT LOOKS LIKE
THE FLATTENED HEAD
OF A SNAKE.

HOLD FOR EDIT

FOLDED FLAT AGAINST
THE SNAKES SIDES
(THREE TO EACH
SIDE) ARE ANGLEPOISE
'ARM' MECHANISMS,
EACH TIPPED WITH AN
EVIL-LOOKING BLADE
OR DRILL FACING FORWARD
LIKE WEAPONS AT THE
READY.

TEGAN AND TURLOUGH
EXCHANGE A BLEAK
LOOK)

(2 next)

25363

(31)

1/36a/37a

T1/22.25.18

T2/22.26.45

EP1.
31A POVS CORRIDORQ DRONE

87. 2H

(pushing 6s cable)
DRONE in front l.
moves about in wide
area + then moves
twds camera into
close shot

HOLD for edit

DRONE FROM
POV TEGAN/
TURLOUGH(TEGAN/TURLOUGH
not in this
scene but watch
it)14 sec.
out cr.EP2.
13 POV CORRIDOR

87A.

2H

a/b but coming in
from r. - slightly
different action

T1/22.28.55

T2/22.29.27

12"

1/2 g done

13"

TO BE DONE TWICE EACH WITH PRAC.
AND NON-PRAC DRONES

RECORDING BREAK

(Set skull door + chair, liner.)

/3 rnd back liner
/set to E; 1 to B liner;
/4 twds C not in pos.yet//2 pull back
/6 back twds cable source/
/then 2 in to J corr.
/5 to C liner flat

87A

T3/14.31.29 no headlight

done again

25"

87B

2

14.35.46"

LIGHT UP PRAC DRONE

head l. and r.

50" then cu did
then cu head move

27

9'25"

(on break)

- 1/38 -

L25961

144

5P 1P 4P

5 over 4s cable and cable
close to front of set to P
HIGH on jib stand on rostr.

Swinger L. open/shields open/cloth in

T/19.42.26

32. INT. LINER CONTROL ROOM.

480. 1 P WS CONTROL CENTRE F/G ENTRANCE B/G
Q THEM
KARI/OLVIR INTO SHOT
CENTRE SET NON-ACTIVE BUT
EVERYTHING ELSE ON.
(BEFORE THE WINDOW
IS AN AUTOMATIC
CONTROL CENTRE,
A BIG, UGLY BOX
UNDER A PERSPEX
COVER.

481. 5 P (as they look r.)
HIGH SHOT L. of set
and PAN R. to
CONTROL AREA
KARI ENTERS FOLLOWED
BY OLVIR.

482. 1 P Q THEM
TIGHTER 2s OLVIR/KARI
SHE STOPS, AND
SLOWLY LOWERS
HER GUARD.

482 A 2 as she moved down
CRAB L. AND PAN R. *center*
seeing control/
holding her l. THEY REMOVE THEIR
HELMETS)

482 B 1 *back* /4 into P/ KARI: (CONFUSED) The whole
ship's rigged to run on
automatic. Yet there's
atmosphere. It doesn't fit
the briefing at all.
483. 5 P as she turns
HIGH MS KARI

484. 4 P MS OLVIR
HOLD HIS MOVE DOWN

485. 5 P (as she turns) OLVIR: So what? We're only
here for the cargo/
HIGH MS KARI

TIGHTEN TO MCU
(KARI, RAISING HER
RADIO AND PUNCHING
THE BUTTONS TO OPEN
THE CHANNEL)

1'04"

HOLD FOR EDIT

KARI: Would it really surprise
you if there weren't any? (C.U.)
The ship is dead.

(1 next)

TINY RUN ON

- 38 -

25363

(44)

(110 on 5)

- 1/39 -

1C

T1/16.09.44

33. INT. LINER CORRIDOR. SITE OF
DRILLING AND EXPLOSION.

111. 1 C

FLAT WITH FILLED
HOLE. COLUM L.F/GQ THEMDOCTOR/NYSSA in
from R. into f/gHOLD NYSSA R.F/G
and DOCTOR into
wall

HE TURNS TO HER

as SHE MOVES to
HIM TIGHTEN to
shotCRANE R. as THEY
MOVE L.; PAN L.
and let them out

HOLD FOR EDIT

(THE DOCTOR AND
NYSSA ENTER: HE
SEES THE DAMAGE
RESULTING FROM
THE EXPLOSION)THE DOCTOR: I don't remember
this ... We've taken a
wrong turn.(HE STEPS FORWARD,
AND TOUCHES THE
FOAM THAT FILLS
THE HOLE)NYSSA: What is it?THE DOCTOR: A massive plug.
The hull must
have been damaged at some
time.NYSSA: (TOUCHING THE PLUG)
It's still soft.(THE DOCTOR,
REALISING THE
POSSIBLE
CONSEQUENCES)THE DOCTOR: I know ... Come
on, let's try this way.

(6 next)

(13'51)

S.33A

LINER DOCKED
BATTLE CRUISER

Rpt. over this
"Advance Party to
Raider"

/1R/

T1/19.44.10

34. INT. LINER CONTROL ROOM.

486.

2

1 R

2s OL VIR/KARI
seeing radio

Q THEM/

SHIELDS UP CLOTH IN
CONTROL CENTRE NON-ACTIVE
(KARI IS TRYING
TO GET THROUGH
TO THE RAIDER
SHIP)

KARI: (INTO RADIO) ~~I~~
~~say again, this is advance~~
party to raider. We're
coming back. This isn't
the ship you described.

OL VIR: We can't go back,
if he doesn't link with
the airlock.

(A VOICE FROM
THE CORRIDOR.

THE DOCTOR'S)

THE DOCTOR: (O.O.V.) This
way.

11"
HOLD FOR EDIT RUN ON

Olvir/Kari hide helmets
1 push 1. on R

25363

47

- 1/41 -

(114 on 3)

2K -pushing 4s cable/6 out behind back corr. over 3s cable/
and hand held to K

T1/16.24.46

35. INT. LINER CORRIDOR. BY CONTROL ROOM.

115. 2 K

LOW W/S ENTRANCE
TO CONTROL/Q DOCTOR/ oov line//Q DOCTOR/DOCTOR in R.
and to C. HE
LOOKS ROUND./Q NYSSA/

NYSSA in R.

HOLD THEIR
MOVE UP STEPS

HOLD FOR EDIT

T2/16.25.27

T3/15.25.57

T4/16.26.44

(THE DOCTOR AND
NYSSA COME TO
THE CONTROL ROOM
ENTRANCE)(DOC.OOV-This way..snd for Sc.34 if
requd)NYSSA: We're lost, aren't
we?THE DOCTOR: Certainly not.(C.U. NYSSA.
SHE ISN'T HAPPY.SHE THEN MOVES
OFF)

(watch continuity)

31"

20"

Doc.
r. hand on
tip rail
Nyssa
hands by side

(1 next)

14'25

- 41 -

(486 on 1)

- 1/42 -

/5P 1R 4P/

T1/19.45.52 T2/19.47.10
n/g Dny.490

36. INT. LINER CONTROL ROOM.
Shields up. Cloth in.
CONTROL C. NON-ACTIVE

487. 4 P / Q DOCTOR/ (THE DOCTOR ENTERS
ENTRANCE. DOCTOR SHORTLY FOLLOWED
INTO SHOT BY NYSSA.
HOLD HIS MOVE
TWDS CAM. OLIVIR AND KARI
AREN'T IN SIGHT.

488. 5 P / Q NYSSA/ OLIVIR RISES FROM
NYSSA INTO L.B/G BEHIND THE CONTROL
THEIR POV EMPTY DESK AS THEY
CONTROL. THEY STOP. APPROACH, LASER
WEAPON LEVELLED)

489. 4 P / Q DOC/ 2-sNYSSA/DOCTOR
HOLD MOVE DOWN

490. 1 R / Q OLIVIR/ THE DOCTOR: Oh dear. Sorry,
I didn't know it was private.

491. 4 P / MS OLIVIR with
LASER (HE ABRUPTLY TURNS,
WITH A HAND ON
NYSSA'S SHOULDER
TO STEER HER
AROUND WITH HIM.

492. 5 P / MS DOCTOR (as he turns)
NYSSA/DOCTOR. KARI into L.F/G
Q KARI KARI STEPS OUT TO
BLOCK THE DOORWAY)

493. 4 R / KARI: That's all right./
MS KARI We're in the mood for
LASER into SHOT company.
(pushed r.)

494. 5 P / KARI/LASER l.f/g (SHE LEVELS HER
NYSSA/DOCTOR R. LASER)
OLVIR R.b/g

494A 2

494B 1 HOLD FOR EDIT
OLVIR RECORDING BREAK

5 to R of set and pos.R
2 to P; 1 to S; 3 to P

37"

6K 1D

rail out for 1.; 2 to L.

T1/16.33.10 - T2/16.34.16

37. INT. LINER CORRIDOR.

116. 1 D

CORNER OF ASCENDING
STEPS

Q THEM

TEGAN into shot
followed by
TURLOUGH.
PAN THEM L.
THEY PAUSE -
PAN THEM FURTHER L.

as they go past/
2nd door
Q INGA

THEY STOP/TURN

TURLOUGH HAS CUBE
(TEGAN AND TURLOUGH,
LOST.

FROM BEHIND A NEARBY
DOOR COMES A DISTINCT
FEMALE CRY)

INGA: (O.O.V.) Help
me!

117. ~~1 D~~

(hand held)
INGA SKULL DOOR

Q INGA

TURLOUGH: (INDICATES DOOR) over there/

118. 1 D

2-s TURLOUGH/
TEGAN. PAN HER
R. to door

INGA(OOV): Help me!/

TEGAN(EXCITEDLY): That's Nyssa.

(AND SHE MOVES TO DOOR
TURLOUGH STAY PUT)

HOLD FOR EDIT

TINY RUN ON

TURLOUGH to door/
1. to 2-s

9/K
25"

25"

(1 next)

14'45"

TELECINE 1

Model Shot.

A heavily armed
battle cruiser
starts to pull
away from the
liner.

(on break)

- 1/44 -

L25961

147

/2P 1S 5R/

/window shields up./

/cloth in/ 12/19.58.20

11/19.57.12

38. INT. LINER CONTROL ROOM.

CONTROL C. NON ACTIVE

495. 5 R

KARI F/G;R.
DOC/NYSSA;OLVIR B/G

/(NYSSA AND THE
DOCTOR ARE SEATED
BY THE CONSOLE.

/Q THEM/

OLVIR AND KARI
STAND OVER THEM)

HOLD OLVIR'S
MOVE FWD

OLVIR: (TO KARI) Kill them.
We've enough problems./

496. 2P

DOCTOR L.F/G
KARI R.

KARI: Be quiet. (TO THE
DOCTOR) If you're not
members of the crew, how did
you get here?/

497. 5 R

DOCTOR/NYSSA F.G.
OLVIR B/G

THE DOCTOR: We have a ship
of our own.

498. 2 P

MCU KARI

OLVIR: They're after the
cargo, too./

1/5 /Q LIGHTS/

KARI: (TO THE DOCTOR) Are
you?/

499. 5 R

a/b

(OLVIR HAS NOTICED
SOMETHING: HE'S
LOOKING TOWARDS
THE WINDOWS)

THE DOCTOR: Unarmed?

500. 1 S

(close
to 2)

WS DOCTOR/NYSSAL.
KARI R.

OLVIR: Kari./

/window/lgt fx b/g/

(THERE'S A GLOWING
BRIGHTNESS FROM
SOME UNSEEN SOURCE
OUTSIDE)

501. 2 P

MCU KARI

as SHE TURNS AWAY

KARI: (TO OLVIR) Watch them.

502. 5 R

a/b

- 44 -

(break next)

28"

22"

(502 on 5)

- 1/45 -

(SHE GOES OVER TO
THE PANORAMIC
WINDOW.

OLVIR slight move
down looking at
DOCTOR/NYSSA then
to window

OLVIR GOES WITH
HER PART OF THE
WAY, KEEPING HALF
OF HIS ATTENTION
FOR THE DOCTOR AND
NYSSA)

HOLD FOR EDIT

RECORDING BREAK

on to gall.insert for ep.1 Sc.4 0 set blacks quickly
--

2 pull back 1 to wide shot ground/window
--

NO SCENE 39

*Run model tape
+ record c50 shot ??
Cast see it on monitor*

(on break)

- 1/47 -

25961

150

/1T 5R/

T2/20.06.50

T1/20.05.59

504. 5 R MCU OL VIR

/Q THEM/

/Q OL VIR/

OL VIR: That's our ship!

he looks r.

504A

2

w/s

VT edit
CSO shot
GALL. ONLY

(KARI RAISES THE
HAND-RADIO)

He's running out on us!

504B

5R

OL VIR

on shot again

12"

20.07.34

505.

1 T

MS KARI

/Q HER/

/KARI: Shut up! (INTO RADIO)

Advance party to Raider.

Come in please. *Raider Come in*

as she moves dwn
PULL BACK to bring
CONTROL C. in F/G
DOC/NYSSA L.-
OL VIR c.b/g/KARI R.

(KARI FLINGS HER
RADIO TO ONE
SIDE AND LEVELS
HER LASER AT THE
DOCTOR)

506.

5 R

HIGH MCU DOCTOR

Is this your work?/

/Q LIGHTS/VISFX/
CONTROL

THE DOCTOR: Hardly.

(as he looks) (THE LINER'S CONTROL
CENTRE COMES ALIVE,
AND THE LINER'S
ENGINES BEGIN TO
RUMBLE)

DUB-engine
rumble

507.

1 T

CONTROL CENTRE
ALIVE F/G
DOCTOR/NYSSA L.
KARI R.
OL VIR C.B/G

Neither is ~~this~~ *that*.

DUB-window
shield snd

/GO WINDOW SHIELDS/
CLOSE

as THEY LOOK UP
CRAB slightly L. and
PAN R. to windows-
shields
close
HOLD FOR EDIT

/TINY RUN ON/

(1 next)

Set seats ps. 2

- 47 -

25363

49

(118 on 1)

- 1/48 -

LD

T3/16.38.04

DUB-engine
rumbling as
Sc.40

119. 1 D

T1/16.35.52
T2/16.36.08

2-s TURLOUGH/
TEGAN at door

Q THEM

THEY TURN OUT

Q INGA

HOLD THEIR
SLIGHT MOVE FWD

LET HIM OUT R.
HOLD HER TURN
BACK TO DOOR

Q TURLOUGH

(TEGAN AND TURLOUGH
PAUSE FROM TRYING
TO GET THE SLIDING
DOOR OPEN AND
LISTEN TO THE
NOISE)

TURLOUGH: Engines.

INGA: (O.O.V.) Please
help me.

TEGAN: (TO THE DOOR) Hold
on, Nyssa. We need something
to lever the door open.

TURLOUGH: Let's get out of
here.

TEGAN: Find a prybar. Now!

(TEGAN RUNS HER
HANDS AROUND THE
OUTSIDE OF THE
DOORFRAME AS
TURLOUGH MOVES
AWAY.

HE TURNS THE
CORNER)

(2 next)

151

(119 on 1)

- 1/49 -

4D 2L/6 move in a bit on K/Liner wall/stair column set. Floater A out/42. INT. LINER CORRIDOR. T3/16.42.39 (NYSSA BOOK SET) NON PRAC CUBE

120. 2 L

CORRIDOR. TURLOUGH
IN L.B/G and TURN
INTO CORR. and
TWDS CAM. & M/S.see CUBE as HE
TAKES IT OUT -
PAN DOWN with
HIS LOOK to BOOK
and LET HIM in L.(TURLOUGH COMES INTO
THE CORRIDOR.THE ENGINE NOISE
IS MUCH LOUDER
HERE.WITH TEGAN OUT OF
SIGHT HE TAKES THE
CUBE FROM HIS
POCKET, BUT BEFORE
HE CAN ACTIVATE IT
HE SEES NYSSA'S
BOOK LYING WHERE
THE DOCTOR LEFT
IT)/Q TEGAN VOICE

HE LIFTS HEAD

HOLD HIS RISE
and MOVE FWD and
CRAB R. and PAN L.
HOLD HIS BACK and
WALL as he looks
at D.S. areaTEGAN: (O.O.V.) Turlough!
It's moving!TURLOUGH: I'm on my way.(BUT, INSTEAD,
HE APPROACHES
THE BOOK.AND HE RUNS HIS
HAND OVER THE BLANK
WALL, WHERE THE
DOOR TO THE TARDIS
WAS)

121. 4 D

MCU TURLOUGH

/Q TEGANas he turns R.
CRAB SLIGHTLY L.
and HOLD HIM as
HE MOVES AWAY -
he stops and
turns slowly and
sees
HOLD STEADY SHOT
for DOOR/WALL SHOTTEGAN: (O.O.V.) Turlough!TURLOUGH: I'm coming.(THE ENGINE NOISE
INTENSIFIES - THE
FAMILIAR THROBBING
IS ADDED.DUB-engine
noise up+
pulsatingTEGAN: Turlough.

(1 next)

- 49 -

25363

43

(108 on 3)

1/49a

2J 5E

6 to J
3 to G

FOR SC.42 WALL CHANGE TO SKULL DOOR
LINER.

mute
T1/15.33.12 15.33.35 second time.

109. 2 J
(locked off)
slow LINER WALL
MIX
110. 5 E
SKULL DOOR
(in Adric Rm)

(TEGAN/TURLOUGH UP STEPS
FROM SKULL DOOR.)
END AND ON TO ROSTRUM
FOR SC.31.

HOLD FOR EDIT

then flash skull back/fwd. → 15.33.51
then Sh.68 on light base.
15.34.18.

50 "

(1 next)

(121 on 4)

- 1/50 -

TIGHTEN TO MCU

Q HIM
Q TEGAN

HOLD SLIGHT
MOVE FWD.

let HIM TURN OUT

HOLD FOR EDIT

VT	THE STRANGE DOOR
EDIT	BEGINS A SLOW
	DISSOLVE INTO
	PLACE.

TEGAN(OOV): Turlough
TURLOUGH TURNS
AND MOVES AWAY)

1'10"

1'12"

16.44:50

Sh. 121A T2. MCU TURLOUGH
last shot before her
call.

Tegan: Turlough

5"

(1 next)

25363

52

(121 on 4)

- 1/51 -

T1/16.46.16

1D / 6K

strike floater 4E set floater A

T2/16.48.00

4 to E

T3/16.50.45

43. INT. LINER CORRIDOR.

T4/16.54.27

122. 1 D TEGAN AT DOOR

(TEGAN HAS OPENED THE PANEL BY A FEW MORE INCHES - THE MOST THAT SHE CAN MANAGE ALONE.

Q HER

Q INGA/LAZAR

HAND OUT WRAPS RND HER

SHE TURNS TO CALL TO TURLOUGH)

TEGAN: Turlough, come and ...

as she is turned on door

123. 6 K

(A SCALY, CLAWLIKE HAND WITH AN ARM WRAPPED IN FILTHY BANDAGES SHOOTS OUT AND GRABS TEGAN'S WRIST, WAIST.

(pushed in) CLOSER SHOT TEGAN/ARM RND HER she looks at it in horror

Q LAZAR

as HAND OVER MOUTH TIGHTEN TO MCU she struggles

Q LAZAR

TEGAN IS TOO HORRIFIED TO SCREAM AS SHE ATTEMPTS TO BREAK THE GRIP.

ANOTHER CLAMPS OVER HER MOUTH AND SLAMS HER BACK AGAINST THE PANEL.

124. 1 D WS TEGAN/ARMS WAVING

A COUPLE OF OTHER HANDS COME OUT AND WAVE AROUND, SEARCHING TO GET A GRIP ON SOMETHING.

125. 6 K MCU TEGAN she tries to get hand off mouth

126. 1 D a/b

AS TURLOUGH ROUNDS THE CORNER, TEGAN MANAGES TO GET RID OF THE HAND THAT COVERS HER FACE)

6 PAN R.to STAIRS

127. 6 K Q TURLOUGH step corner TURLOUGH into MS and stop.

128. 1 D MS TEGAN

Q HER-HAND OFF MOUTH

TEGAN: Help me.

(3 next)

- 51 -

Hand on mouth

Tegan sub

- 1/52 -

(128 on 1)

let her
let TURLOUGH IN
R. HOLD ACTION

HOLD MOVE FWD
and as TURLOUGH
TURNS

/Q LAZARS/

SEE HANDS/DOOR
THEY WITHDRAW
AND DOOR CLOSES

LET THEM MOVE
OUT R.

HOLD FOR EDIT

TINY RUN ON

/TEGAN/TURLOUGH/
39" /keep going to/
back corr.

/6 to 2-s/
/doors 3/4/

(TURLOUGH QUICKLY
MOVES FORWARD AND
AFTER SOME EFFORT
PULLS HER FREE.

ONE BY ONE THE
ARMS WITHDRAW,
AND THE PANEL
SLIDES SHUT) b/s

TURLOUGH: Are you alright?

(TEGAN NODS)

I found the doorway to the
Tardis.

TEGAN: Where?

TURLOUGH: This way.

(THEY MOVE OFF)

(3 next)

16'47"

C25961

(on 1)

- 1/53 -

/S/B TAPE/

/2P 1T 5R/

T1/20.29.31 T2/20.33.07 T3/20.33.19

Q maybe
was on
522

44. INT. LINER CONTROL ROOM.

508. 1 T CONTROL CENTRE ON. SHIELDS ~~DOWN~~ CLOSE
DOCTOR/NYSSA L. SEATS PS.2
OLVIR/KARI R.B/G (THE DOCTOR AND
NYSSA ARE STILL
SEATED BY THE
CONSOLE)

Q THEM/

NYSSA: (INDICATING KARI AND
OLVIR) Who are they?

509. 5 R MCU DOCTOR THE DOCTOR: Raiders, by the
sound of it. Probably an
advance party to open the
airlocks.

510. 1 T CONTROL CENTRE F/G
DOCTOR/NYSSA L. (OLVIR AND KARI
OLVIR/KARI moving R. CROSS TO THE DOCTOR
HOLD to PROFILE 4-s AND NYSSA.

THE SOUND OF THE DUB-engine
ENGINE CHANGES) noise

KARI: You say you have a
ship?

511. 2 P MCU KARI THE DOCTOR: Yes./

512. 5 R MCU DOCTOR KARI: I'm commandeering it./

513. 1 T 4-s with GUN THE DOCTOR: I think not./

(KARI TAKES A STEP
CLOSER, POINTS HER
GUN AT NYSSA)

514. 5 R KARIs body R.F/G
DOCTOR/NYSSA end
of gun L. Stop bluffing. You haven't
got a chance. Listen to the
engines. Those are alignment
manoeuvres. We're docking
with another ship.

no shot
515

516. 2 P DOCTORS body L.F/G
OLVIR/KARI R.
(no gun) - 53 -

(5 next)

- 1/54 -

(OLVIR AND
KARI EXCHANGE
A GLANCE)

KARI: (TO THE DOCTOR) Then
I'm asking you. Will you
take us off this ship?

517. 5 R
MCU DOCTOR

THE DOCTOR: If you put the
gun away ... Please./

518. 2 P
2-s OLVIR/KARI

519. 5 R
a/b (OLVIR LOOKS
AT KARI.

520. 2 P
a/b

521. 1 T
GROUP SHOT SHE NODS./

522. 5 R
a/b (as gun dwn) THEY TURN
THEIR WEAPONS
ASIDE)

Thank you.

/GO TAPE+CONTROL/
/CENTRE/LIGHT Q /

(SUDDENLY THE
P.A. VOICE
STARTS TO
RELATE ITS
RECORDED
MESSAGE)

(as Dr. reacts)

523. 1 T
GROUP SHOT / VOICE: All decks stand
CONTROL CENTRE F/G by. All decks stand by.
This is a special
announcement from Terminus
Incorporated./

524. 5 R
MCU DOCTOR
he rises into
shot

THE DOCTOR: Let's get away
from here./ Follow me.

525. 2 P
GROUP SHOT with
DOCTOR AND TRACK
IN letting him
into b/g and out
followed by others

(THEY EXIT)

HOLD SHOT LONG

single shot of liner reversing
frame to go l. to r. in
Gall. only session

- 54 -

1'05"

1'07"

(5 next)

TERMINUS

ALONE



44 ctd. (was 45)

TU/20.31.00

O/K

(as they
move out)

(SYNCHRONOUR LIGHTS
PLAYING WITHIN THE
PERSPEX COVER OF THE
CONTROL CENTRE MAKE
IT CLEAR THAT IT IS
THE SOURCE OF THE
BROADCAST VOICE)

/GO TAPE/

526.

~~5~~ 2

HIGH SHOT
CONTROL
CENTRE
(open
swinger L.)

VOICE: Primay docking alignment
procedures are now complete.
Passengers with mobility should
prepare to disembark.

8"

HOLD FOR EDIT

/TINY RUN ON/

Doc/Co ready to come in again
1 track out slightly-monitor shot next
5 pan to entrance

/S/B VT/

(5 next)

(128 on 1)

- 1/56 -

/3H 6K 4E/

T1/17.04.14

/Floater A set/

1/2 hrs.

T2/17.09.20

46. INT. LINER CORRIDOR.

129. 3 H

BACK CORR.
2s TURLOUGH/TEGAN

/Q THEM/

let them move
slightly fwd.

/Q LIGHTS/

/GO TAPE/

they stop

(TEGAN AND
TURLOUGH
LOOK AROUND
AS THE LIGHTS
COME ON)(VT edit just
before light Q)VOICE: Anyone failing to
disembark will be removed.
Sterilisation procedures
will then follow.as they
look r.

130. 6 K

(hand held)
DOORS 3 AND 4

/GO DOOR 3 OPEN/

/GO DOOR 4 OPEN/

/Q THEM/

(THE DOORS
ALONG THE
CORRIDOR
ARE
STARTING
TO SLIDE
OPEN.TEGAN AND
TURLOUGH
BACK OFF)

131. 3 H

TIGHTER 2-s
TURLOUGH/TEGAN
THEY LOOK AT
EACH OTHER
THEN LOOK L.

132. 4 E

DOOR 2
(reverse frame)

/GO DOOR 2 OPEN/

PAN R. TO DOOR 1.

/GO DOOR 1 OPEN/

/Q THEM/

133. 3 H

2-s THEY BACK
and then turn
and run out
HOLD FOR EDIT

RECORDING BREAK

- 56
PROV. END. DAY 1

50"

32"

17'30"

19.06.50
19.06.5219.06.58
19.07.01

25482

no gloves

56

(135 on 1)

- 1/57 -

New tape.

TI / 17.47.48

1B

/don't forget
/use Inga here/

/S/B TAPE/

O/K

47. INT. LOWER DECK. LINER.

136. 1 B

(shouting along
rostrum) DOCTOR/
GROUP in L and
TWDS CAM.

(THE DOCTOR,
NYSSA, KARI
AND OLVIR MOVE
ALONG)

/GO TAPE/

VOICE: There is no return.
This is ~~your~~ Terminus.

HOLD GROUP
as they stop

(AT THE
MENTION OF
TERMINUS,
SUDDEN
UNDERSTANDING
SEEMS TO COME
TO OLVIR)

as OLVIR into
b/g HOLD GROUP
F/G

OLVIR: Wait a minute ...

(HE TURNS FROM
THE TOP OF
THE STAIRS AND
STARTS TO MOVE
AWAY.

/GO TAPE/

THE VOICE,
REPEATS
'TERMINUS'
OVER AND
OVER)

KARI: Olvir!

he turns B/g

(OLVIR CALLS
BACK OVER
HIS SHOULDER)

OLVIR: I know where we
are.

/GO DOORS 3+4/
/Q LAZARS

LET HIM OUT L.

KARI: Where?

30"

- 57 -

(2 next)

1800

(136 on 1)

- 1/58 -

LAZARS into B/G

Q LAZARS F/G

as HE TURNS with
GROUP

let LAZARS into F/G
and CRANE UP and
ZOOM IN to HOLD
HIGH SHOT of GROUP
in CENTRES
LAZARS F/G and B/G

(THE DOCTOR,
NYSSA AND
KARI ALL
START UP TO
FOLLOW OLVIR.

BUT THE
SLIDING
DOORS ALL
ALONG THE
CORRIDOR ARE
STARTING TO
OPEN.

SEEING THIS,
THEY HALT.

BENT AND
RAGGED
FIGURES COME
SHUFFLING
THROUGH THE
DOORWAYS.

THEY'RE LAZARS
(PRONOUNCED
LAH-ZARS, AS
IN LAZARUS),
DISEASED-
LOOKING AND
REPELLENT.

ALL FACES ARE
COVERED, SOME
BY MUSLIN HOODS
THROUGH WHICH
ONLY A DIM
SHADOW OF
FEATURES
CAN BE SEEN.

THE DOCTOR
LOOKS BACK,
BUT THE
CORRIDOR IS
ALREADY BLOCKED
IN BOTH
DIRECTIONS)

HOLD FOR EDIT

RUN ON

RE-SET LAZARS
DR.&CO. to new
pos.stair rost.

(2 next)

- 58 -

Nov. tape
T2/17.50.41
n/g

T2/17.51.11

T3/17.51.50

6L 1B

B.G. drape

pos.2 Tegan rm

/Floaters A+B out; skull door/column on/
/liner set; Liner flat set in Adric rm

48. INT. LINER CORRIDOR.

134. 6 L

(hand held)
TURLOUGH/TEGAN
in for TIGHT 2-s

(GAUZE BACKING. DOORS 3+4 OPEN)
(DRONES HERE)
(TEGAN AND
TURLOUGH
ARE RUNNING.

THEY SKID TO
A HALT AT AN
INTERSECTION)

TEGAN: They're everywhere!

b/s

(TURLOUGH
LOOKS AROUND.

HE HAS AN
IDEA)

PAN TURLOUGH R.
and DOWN to GRILL
LETTING TEGAN
L.F/G

TURLOUGH: Give me a hand.

(HE CROUCHES
DOWN AND TRIES
TO LIFT ONE OF
THE MESH
FLOORING
SECTIONS.

/as grill up/
/Q LAZARS

10"

as he looks up WITH TEGAN'S
HELP, HE'S

135. 1 B

TEGAN/TURLOUGH
F/G LAZARS B/G
DRONES

ABLE TO RAISE
IT, EXPOSING
THE CRAWLSPACE
UNDERNEATH)

/1 keep off steps/

let TEGAN GO OUT
BELOW CAM. and as
TURLOUGH GOES
DOWN-TIGHTEN ON
LAZARS

Come on! Quickly!

(HE HOLDS IT
UP AS TEGAN
DESCENDS)

DUB-grill
being put
back

HOLD FOR EDIT

/RUN ON/

/1 TRACK IN/PAN
/R.; 6rnd back of
/corr. to M hand held
/in corr.nr high rostrum/
/cable that way

/RE-SET LAZARS;
/TEGAN/TURLOUGH
/DIRTY CLOTHES M/U/

30"

18'08

(136 on 1)

- 1/60 -

T1/17.59.18

/6M 2M//floater B out; stair col.out//1 to D craned r. not final pos yet/49. INT. LINER CORRIDOR.

137. 2 M

Bs KARI/DOCTOR/
NYSSA/Q LAZARS//Q DOCTOR/on shot as they turn
ZOOM OUT; LAZARS
thru' F/G
DOCTOR & CO.B/G/Q THEM/

THEY LOOK

(THE DOCTOR,
NYSSA AND
KARI, TRAPPED,
BACK INTO AN
ALCOVE BEFORE
THE ADVANCING
PRESS OF LAZARS.SOME OF THE NEW
ADDITIONS ARE
UNHOODED,
BONE-WHITE SKIN,
DARK EYES AND
LIPS, AN ARMY
OF THE LIVING
DEAD)

138. 6 M

(hand held)
DOCTOR/GROUP R.B/G
LAZARS to CAM. and
out R./Q OLIVIR/

O/K

22"

watch
for humming

(4 next)

- 60 -

18' 20'

TK -

TEGAN / TU RLOUGH

UNDER FLOOR

GRILLE OVERHEAD

25482

59

(138 on 6)

- 1/61 -

ed ident
it wrong

T1/19.44.49

4F

p59-61
w/q Lazars
action for

Sh 140/141

50. INT. LINER CONTROL ROOM.

139. 4 F

CORRIDOR/STOPS

OLVIR in R.

of CAM. and

up steps

TIGHTEN with him

HE TURNS

(OLVIR RUSHES
IN.

A STATE OF
PANIC, THEN
TURNS AND
SHOUTS FOR
THE WHOLE
SHIP TO
HEAR)

OLVIR: Well, now we know,
don't we?

HOLD FOR EDIT

TINY RUN ON/

/LAZARS up steps
/again in lower corr./

/6 pull out & twds
/cable source; and
/rd back of set
/twds 6N but not in/
pos. yet.; 2 to H/

DOCTOR & CO REGROUP/

O/K

(1 next)

- 61 -

25482 (60)

- 1/62 -

(139 on 4)

19. 45.00

LD

4 to G-Tardis

Sh. T2/
idlet
T3

19. 50.04

51. INT. LINER CORRIDOR.

140. 1 D

LAZARS THICK HERE

DOCTOR/NYSSA
R.F/G KARI L.F/G

(THE DOCTOR
AND THE TWO
GIRLS ARE
BACKED-UP
AS FAR AS
THEY CAN
GO.

/Q THEM+LAZARS/

LAZARS B/G

OLVIR'S
VOICE ECHOES
DOWN TO THEM)

/Q OLVIR/

OLVIR: (O.O.V.) We know
now what it's all about.

LET THEM OUT R.

(NYSSA LOOK TO DR.
DR./KARI AT EACH OTHER
BACK TO LAZARS AND
DUCK DOWN AND OUT L.)

/Q OLVIR/

20" 9/K

(5 next)

- 62 -

25482

(61)

(140 on 1)

- 1/63 -

5A

19-45.15

/shields can be up and cloth/
/set I will not see windows/

52. INT. LINER CONTROL ROOM.

141. 5 A

LOW MS OL VIR

This is
OLVIR: ~~We're at~~
Terminus, where all the
Lazars come to die.
We're on a leper ship!

DR & CO TO
LOWER LEVEL
& ALL LAZARS

HOLD FOR EDIT

TINY RUN ON

(reprise-VT edit
from here to
Ep.2 Sc.1)

42"

40"

(2 next)

- 63 -

18/50"

(141 on 5)

- 1/65 -

2HFloater C set5 to F s/b TARDIST1/20.01.21
1/4 too slow

T2/20.02.15

53. INT. LINER CORRIDOR.

Hand Print Not There

142. 2 H

CORRIDOR

(THE DOCTOR,
NYSSA AND
KARI TRAPPED)OPEN LINER/
TERMINUS DOORQ DOCTOR & CO/
& LAZARSDOCTOR & CO THRU
F/G as THEY reach
corr. LAZARS B/G
as HE MOVES BACK
CRAB L. AND PAN R.
to HOLD THEM to
TIGHT 3-s by wallQ OLIVIROLIVIR:(OOV) We're all going to die.

HOLD FOR THE EDIT

onto model film
liner docking
with Terminus
+ end credits

RECORDING BREAK

GET LAZARS BACK FOR REPEAT/
OPEN LINER/TERMINUS DOORS3 to J

16" O/K

15"

Opening → 20.20.04.34
 EPISODE 1 Closing Titles

SPOOL
26303

- 20.06.04 o/k. — 1'35"
1. The Doctor
PETER DAVISON
 2. Nyssa
SARAH SUTTON
 3. Tegan
JANET FIELDING
 4. Turlough
MARK STRICKSON
 - ③ 5. Kari
LIZA GODDARD
 6. Olvir
DOMINIC GUARD
 7. Black Guardian
VALENTINE DYALL
 8. Inga
RACHAEL WEAVER
Tannoy Voice
MARTIN MUNCASTER
 9. Incidental Music
ROGER LIMB
Special Sound
DICK MILLS
BBC Radiophonic Workshop
 - ③ 10. Production Manager
STEVE GOLDIE
Production Associate
JUNE COLLINS
Production Assistant
RENA BUTTERWICK
Assistant Floor Manager
POLLY DAVIDSON
 11. Visual Effects Designer
PETER PEGRUM
Video Effects
DAVE CHAPMAN
 12. Technical Manager
JEFF JEFFERY
Senior Cameraman
ALEC WHEAL
 13. Vision Mixer
CAROL JOHNSON
Videotape Editor
ROD WALDRON
 14. Lighting
SAM BARCLAY
Sound
SCOTT TALBOTT
 15. Costume Designer
DEE ROBSON
Make up Artist
JOAN STRIBLING
 16. Script Editor
ERIC SAWARD
Title Sequence
SID SUTTON
 17. Designer
DICK COLES
 18. Producer
JOHN NATHAN-TURNER
 19. Director
MARY RIDGE
cBBC 1982

③ 1'12" end 20.06.48, n/g T/nt at 1

~~20.06.48~~
~~20.05.55~~